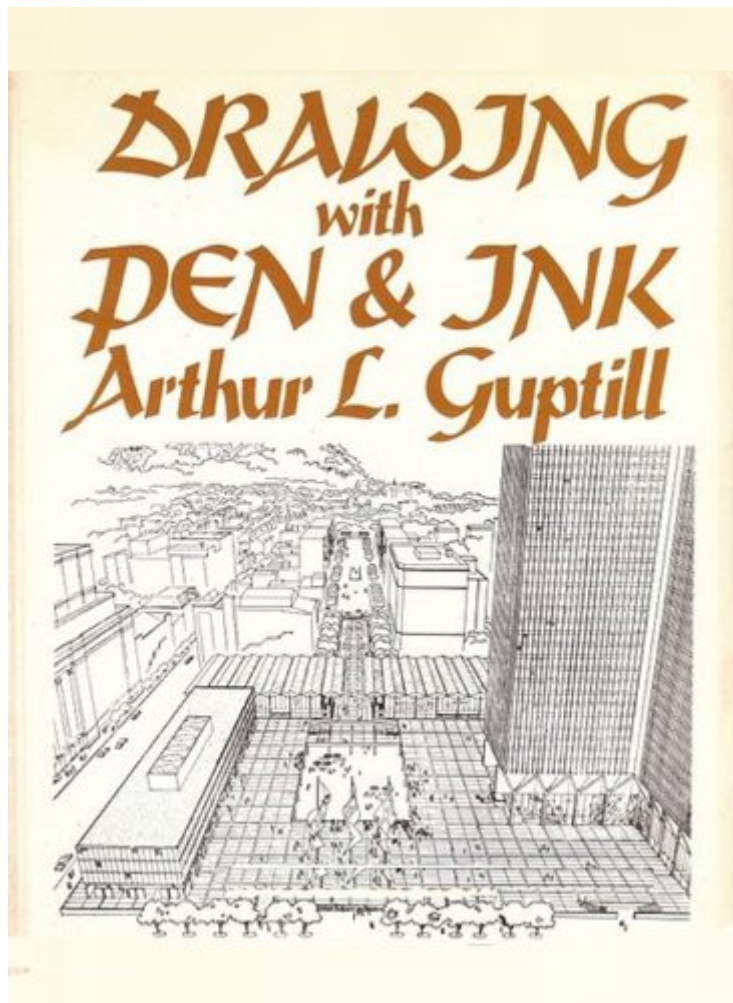


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Drawing With Pen And Ink



Synopsis

Arthur L. Guptill's Drawing With Pen and Ink has been a landmark in the literature of ink technique for many years. The volume has gone through many printings and reached many thousands of students. It has been out of print for a number of years because the plates had become worn and a sharp reprint was no longer possible. A new edition would have entailed not only a complete new set of plates but the addition of new material. Fads, fashions and styles constantly affect the world of art and ink techniques have shown response to the times. Many ink drawings of today wear a different look from those of thirty years ago. A whole new company of artists has grown up with its own way of saying things. In addition the cost of manufacturing has increased enormously during the last thirty years. A new book, the size of the original volume, would now have to be sold at a prohibitive price. So revision and condensation were necessities. Thinking of my long friendship with Arthur L. Guptill and remembering the way he thought and wrote has helped, I trust, in my revision of his text. A number of chapters have been combined; several, covered in other books, have been dropped; two, The Pen Combined With Other Mediums and Pen and Ink in Illustration, have been entirely re-written; and a short concluding chapter has been added. The greater part of Arthur Guptill's explanatory drawings as well as a good many examples of work by other artists have been retained. To this has been added almost a hundred examples of newer work. I am happy to have had a hand in again making this useful book available to students and lovers of the ink technique.

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I really loved the detail in this book. If your interested in ink art this book gets deep in the subject and makes it interesting.

Great book and the illustrations are very helpful too.It shows all the different things we can do with pens and pencil.

All too often I hear fellow artists, as well as teachers and friends talk about how much bad art is out there as a result of the computer. Because PageMaker, PhotoShop and Illustrator have become more affordable now, that anyone can be an artist. This is far from true. Like the pen or the brush, the computer is also a tool, not a replacement for understanding basic drawing techniques. Drawing with Pen and Ink and a Word Concerning the Brush is by all means an excellent book with an old school approach to the importance of mastering draftsmanship.Drawing with Pen and Ink And A Word Concerning the Brush was originally published some time in the 1920's, with its second printing being in 1928. Since then, Gupta's book has gone through many reincarnations and titles. This hard cover edition by the Reinhold Publishing Corporation has 31 chapters and is a compilation of drawings by just over

100 turn of the century artists. In his Introduction, Franklin Booth begins with a defense for teaching technique. He states that there is (in the 1920's) an argument against teaching technique because creativity and discovery in art are a part of the great art mystery. He goes on about how drawing technique should be taught, and in most cases needs to be taught, and therefore has attempted to create the most comprehensive textbook on line technique. By today's standards, he is not only wordy but the formal voice he uses is reminiscent of British schoolbooks from a century ago. In some senses this book is a relic, the differences between what was thought important and taught one hundred years ago is outdated in some instances. In others, like the relevance of line and shape, depth and scale, light and shade – these basics are still at the very core of being a good draftsman, and hopefully a better artist. Don't let the fact that this is an old book stop you from getting a copy, especially if you are an Illustrator, Graphic Designer, other commercial artist or a Teacher. Drawing with Pen and ink is not only full of how to information, it has all the great tricks that you hardly ever see in more modern publication of the same subject. For example in chapter 2, there are simple illustrations which show how to make a paper bottle holder for an inkwell, that ruled lines are uninteresting – in the lesson on pen handling and line practice done with a calligraphy pen (a quill pen!) not with a modern rapidograph. Tone, Value Study and Light and Shade are the building blocks for all of the lessons to come, much time and attention to detail is given to the discussion on these topics. As you read further and further into the book, the drawings become more in depth and time consuming. Architectural and landscape drawing become the later focus of the book. Anyone with the longing to be a better draftsman or with a general love of drawing will really value this book. Guptill's book is full of illustrations, 112 Artists and Illustrators are cited in the credits, including such famous names as Aubrey Beardsley, Willy Pogany, Walter Jardin, Rose O'Neill, Rockwell Kent, Charles Dana Gibson, and Walter Teague to name a few. There is a great variety in the types of illustrations given as examples. All of the drawings shown are strong, and make the points the author intended. While it is a shame that this book is no longer in print, if you can find a copy, by all means get one. I recommend this book highly both for its historical content and for the emphasis of studying and practicing drawing as an art unto itself.

Excellent

Just what I wanted and as described

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